

55 COUNTRY CLASSICS

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VOICE • PIANO • GUITAR

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Recorded by JUICE NEWTON

THE SWEETEST THING

(I've Ever Known)

Words and Music by
OTHA YOUNG

Moderately slow

G x000 D/F# x0 Em 0 000 D 0 C 0 0 G/B x0 Am7 0 0 0 C/D 0 0 0

When I

mp

G x000 G7 x000 C 0 0

see you in the morn-ing with the sleep still in your
I, we're not chil-dren. We have both been loved be -

Cm 3fr. G x000 D/F# x0 Em 0 000 G/D 0

eyes, I re-mem-ber all the laugh-ter and the tears_
fore. We have giv - en and we have tak - en man - y rides_





we shared last night. And as we lie here, just two
 on trou - bled shores. But all the heart - aches and temp-





shad-ows in the light be - fore the dawn, the sweet - est
 ta - tions on - ly make me love you more. The sweet - est







thing I've ev - er known is lov - ing you.
 thing I've ev - er known is lov - ing you.




And I have nev - er been — a - fraid — of

mf





los - ing. And I have nev - er want - ed





love to be a chain. I on - ly





know that when I'm with you, you're my sun - shine, you're my





rain. The sweet-est thing I've ev - er known is lov - ing

a tempo

1.

dim. *mp*

2.

dim. e rit. *mp*

Recorded by ALABAMA

MOUNTAIN MUSIC

Words and Music by
RANDY OWEN

Brightly



First system of musical notation. The treble clef staff contains whole rests. The piano accompaniment in the grand staff (treble and bass clefs) begins with a mezzo-forte (*mf*) dynamic. The piano part features a series of chords and moving lines in both hands, with a melodic line in the right hand and a bass line in the left hand.



Second system of musical notation. The treble clef staff contains whole rests. The piano accompaniment continues. The lyrics "Oh," appear at the end of the system.



Third system of musical notation. The treble clef staff contains the vocal melody with lyrics: "play me _____ some moun - tain mu - sic, — like". The piano accompaniment continues. The lyrics "Oh," from the previous system are also present.

grand - ma and grand - pa used to play. — Then I'll

float on down the river to a Ca-

jun hide - a - way. Drift a - way.

like Tom Sawyer, ride a raft.

with ol' Huck Finn. Take a nap

like Rip Van Win - kle, daze

dream in' a - gain. Oh,

play me some moun - tain mu - sic, like

A 0 0 0 0

D 0 0 0 0

grand - ma and grand - pa used to play. — Then I'll

A 0 0 0 0

D 0 0 0 0

float — on down the riv - er

Bm

to a Ca - jun hide - a -

E 0 0 0 0 0 0

way.



Swim a - cross the riv - er, just to prove.
Climb a long, tall hick - 'ry. Bend it o -

that I'm a man. Spend the day
ver, "skin - nin' cats." Play - in' base-



be - in' la - zy, just be -
ball with chert - rocks, us - in' saw -

1. E 0 2 2 0 in' na - ture's friend. bats.
mill slabs - for




2. E 0 2 2 0

A  D 


Play some back - home, _____ come-on mu - sic —

A  D 

that comes _____ from the heart. — Play

A  D  Bm 

some - thing _____ with lots_ of feel - in', 'cause that's where mu -

E  *D.S.^{al} and fade*

sic has_ to start. Oh,

Recorded by **FREDDY FENDER**
SECRET LOVE

Words by
PAUL FRANCIS WEBSTER

Spanish Lyric by
FREDDY FENDER

Music by
SAMMY FAIN

Moderately
Tacet



Once
 So

I
 I

with pedal throughout

had
 told

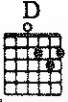


a se - cret love
 a friend - ly star.

that
 the

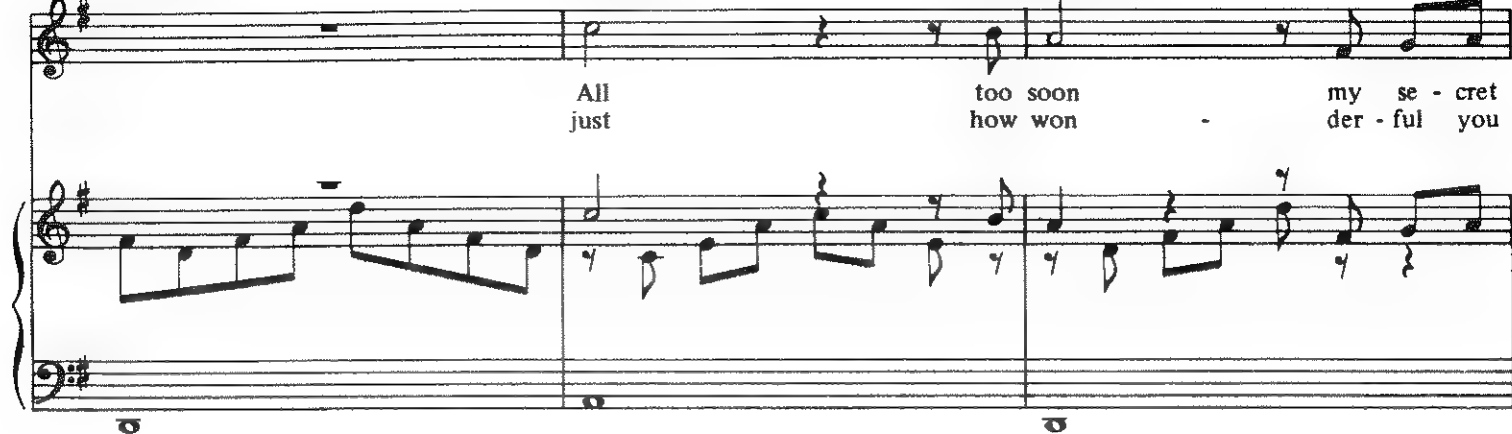
lived
 way

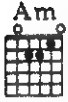


with - in
 that dream

the heart of me.
 ers of - ten do,






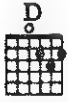

All just too soon my se - cret
 how won der - ful you



love are be - came im -
 and why I'm




1. pa-tient so in to be free.
 love with you.

2.

cresc.



Em A7 D

Now _____ I shout it _____ from the high - est hills;
 Ay, _____ ya vol no _____ med - i - cer no di

f

Dm G7 C Cm

e - ven told the gold - en daf fo - dils. And
 per _____ no mi - ra lo que pa - ce a mi.

mf

G G/F E

now my heart's an o - pen door and my
 Ven qui da - me tu ca - lor que me

Am D G

To Coda *D. S. al Coda*

se-cret love__ is no se-cret an-y - more..
 cor-a - zon__ se muer-te sin tu a -

cresc.

Coda G Am

mor. And my se-cret love__ is no

D G

se - cret an - y - more..

Recorded by DAVID HOUSTON

ALMOST PERSUADED

Words and Music by
GLENN SUTTON and BILLY SHERRILL

Slow Waltz

Ab 4fr. Ab7 Db Ab 4fr.

(Male version) Last night all a-lone in a bar-room met a girl with a
(Female version) Last night all a-lone in a bar-room met a guy with a

mp

drink in her hand. She had ru-by red lips, coal black hair and
drink in his hand. He had ba-by blue eyes, coal black hair, and a

Ab 4fr. Eb7 Ab 4fr. Eb Ab 4fr. Ab7 Db

eyes that would tempt an-y man. Then she came and sat down at my ta-ble, —
smile that a girl un-der-stands. Then he came and sat down at my ta-ble, —

Ab 4fr. Eb Ab 4fr.

— and as she placed — her soft hands in mine, — I found my-self
 — and as he placed — his hand o - ver mine, — I found my-self

Ab7 Db Ab 4fr. Eb Ab 4fr. Eb7

want-ing to kiss her — for temp - ta - tion — was flow-ing like wine. }
 want-ing to kiss him — for temp - ta - tion — was flow-ing like wine. }

CHORUS Ab 4fr. Ab7 Db Ab 4fr. Eb

And I was al - most — per-suad-ed — to strip my-self of my pride. —

mf

Ab 4fr. Ab7 Db Ab 4fr. Eb Ab 4fr. F7

Al - most — per-suad-ed — to push my con-science a-side. (Male) Then we
 (Female) Then we







danced and she whispered, "I need you!" — "Take me a - way — from here and be my man." — Then I
 danced and he whispered, "I need you!" — "Let - me - take you a - way and be your man." — Then I









looked in-to her eyes and I saw it: — (Both) The re-flec-tion_ of my wed-ding band. —
 looked in-to his eyes and I saw it: —

CHORUS







And I was al - most_ per-suad-ed — to let strange lips lead me on. —









Al - most_ per - suad-ed — but your sweet love made me stop and go home. —

rit.

Recorded by ANNE MURRAY

COULD I HAVE THIS DANCE

(from the film "URBAN COWBOY")

Words and Music by
WAYLAND HOLYFIELD and BOB HOUSE

Gentle Country Waltz ($\text{♩} = \text{♩} \text{ } \text{♩}$)

The musical score is written for guitar and piano. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo/style is marked 'Gentle Country Waltz' with a note value of 1/4 = 1/4. The score is divided into three systems, each with a vocal line and a piano accompaniment line. The piano part is marked 'mp' (mezzo-piano). The guitar part includes chords: A, E/A, Bm7, D/E, A, A7, D, E, D, E, A, and D/E. The lyrics are: 'al - ways re - mem - ber the song that they were play - ing. The al - ways re - mem - ber that mag - ic mo - ment when first time we danced, and I knew. As we I held you close to me. As'.

al - ways re - mem - ber the song that they were play - ing. The
al - ways re - mem - ber that mag - ic mo - ment when

first time we danced, and I knew. As we
I held you close to me. As






swayed to the mu - sic and held to each oth - er,
 we moved to - geth - er I knew for - ev - er








I fell in love — with — you. } Could
 you're all I'll ev er need. }





I have this — dance for the rest of my life? Would





you be — my part - ner — ev - 'ry night? —

When we're to - geth - er, it feels____ so right.____ Could

I have this dance____ for the rest of my____ life?

I'll rest of my____ life?

Recorded by KENNY ROGERS

LOVE THE WORLD AWAY

(from the film "URBAN COWBOY")



Words and Music by
BOB MORRISON and JOHNNY WILSON

Moderately

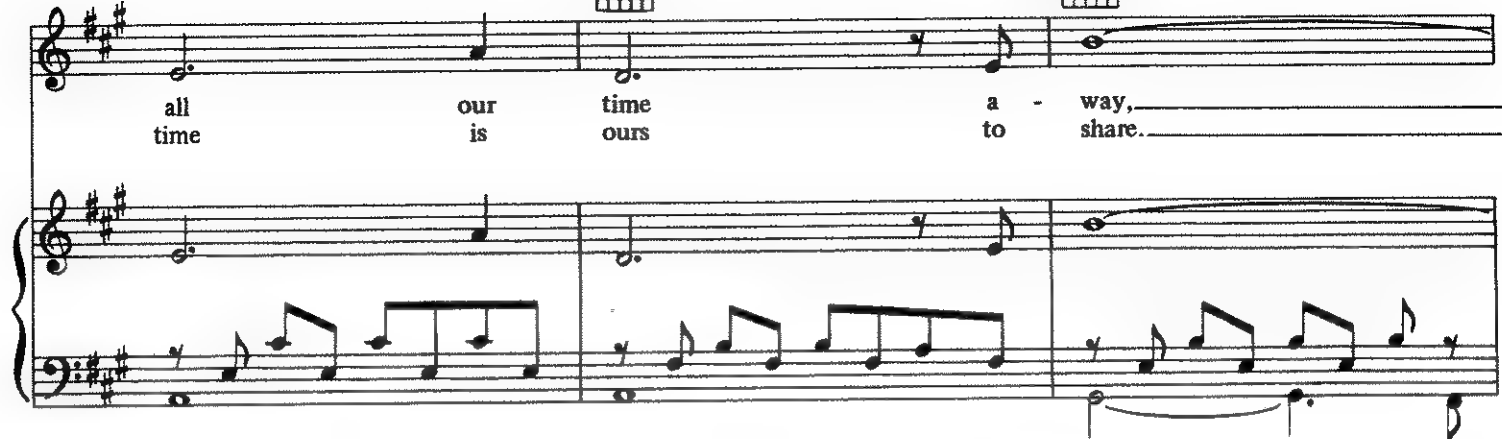
The musical score is written for guitar and piano. The guitar part includes chords A, Bm7/A, and E/A. The piano part provides a rhythmic accompaniment. The lyrics are as follows:

Ev - 'ry now gain and we'll

then, be when the world hearts steps in, free steal - in' and the

Bm7/A  E/G# 




all time our is time ours a - way, _____
to share. _____




E  F#m  F+ 

it soon takes _____ so _____ much, we for -
Love will al - ways _____ stay just a



A/E  D#m7-5  Dmaj7 

get touch. _____ That's when I know it's
touch to touch. _____ Come with me; all the
a - way. _____



time mag - for me — to say: — Take my
ic's wait - ing there. —

cresc. *mf*

hand; let's walk through — love's door — and be free from the world —

— once more — Here's my — arms. We can hide — to - day, — and

love the world — a - way. —

dim. *mp*

Bm7 **E7sus4** **E7** **A** **D/A** **E7/G#** **A** **E/G#** **F#m** **Bm7** **1. A/E** **E7** **A** **Bm7/A**

Once a - love the world... a -

way. We can love the world —

a - way.

E/G# D/F# 2. A/E E7

F#m F+ A/E

D/A A Bm7/A

E/G# D/F# A

The musical score is written for guitar and piano. It features a key signature of two sharps (F# and C#) and a 4/4 time signature. The guitar part is shown in standard notation with chord diagrams for E/G#, D/F#, A/E, E7, F#m, F+, A/E, D/A, A, Bm7/A, E/G#, D/F#, and A. The piano part is written in treble and bass staves. The lyrics are: "Once a - love the world... a -", "way. We can love the world —", and "a - way.".

Recorded by SAMMI SMITH

HELP ME MAKE IT THROUGH THE NIGHT

Words and Music by
KRIS KRISTOFFERSON

Moderato

mf

mp

D

G

D

Take the rib - bon from your hair,
Come and lay down by my side
Yes - ter - day is dead and gone

Shake it
Till the
And to -

G

Em

loose and let it fall,
ear - ly morn - in' light,
mor - row's out of sight,

Lay - in' soft up - on my
All I'm tak - in', is your
And it's sad to be a -

A7

D

G

1.

skin,
time.
lone. (To Fine)

Like the shad - ows on the wall.

2.

D

G

To next strain

Help me make it thru the night.

Fine

D

G

D

Help me make it thru the night.

D

G

I don't care who's right or wrong, I don't

D

try to un-der-stand. Let the dev-il take to-

E7

A7

D.S. al Fine

mor-row. Lord, to-night I need a friend.

Recorded by DONNA FARGO

THE HAPPIEST GIRL IN THE WHOLE U.S.A.

Words and Music by
DONNA FARGO

Moderate

Good morn-ing morn-ing, Hel-lo sun-shine Wake up sleep - y
cof - fee I'll make the bed I'll fix your lunch and you fix

head. Why'd we move that beau- jan - gle clock so far a - way from the
mine. Now tell me the truth Do these old shoes look fun-ny, hon-ey it's al - most

bed. Just one more min- ute that's why we moved it one more hug or
time now

two. Do you love wak-in' up next to me as much as I love wak- in' up next to

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked 'Moderate'. The score includes guitar chord diagrams for D7, G, C, C7, and G7. The piano accompaniment includes a mezzo-forte (mf) dynamic marking. The lyrics are written below the vocal line, with some words underlined for emphasis. The score is divided into systems, with a first ending bracketed in the fourth system.

G D 12. C D

you. You make the you be care-ful, got-ta go. I love you

G C D D7

Have a beau-ti-ful day And kiss the Hap - pi - est Girl In The

C G C G D

Whole U. S. A. Skip - a-dee - doo-dah Thank you Lord, for mak-ing him for

G C G A7

me And thank you for let - ting life turn out the way that I al- ways thought it could

be. — There once was a time when I could not im- ag- ine — how it would feel — to

say I'm the Hap - pi - est Girl — In the Whole — U. S. A. — Now

shine on me sun - shine walk with me, world, it's a skip- a dec- doo- dah day, And I'm the

Hap - pi - est Girl — In the Whole — U. S. A. —

Repeat and fade

The musical score is written for guitar and piano. The guitar part is on a single staff with a key signature of one sharp (F#) and a 2/4 time signature. Chords are indicated by letters (D, G, C, D7, G7) and diagrams showing fingerings. The piano part consists of two staves (treble and bass clef) with a key signature of one sharp and a 2/4 time signature. The lyrics are written below the guitar staff, and the piano accompaniment is written below the guitar staff. The score is divided into four systems, each with a guitar staff and a piano staff. The first system has four measures, the second has four measures, the third has four measures, and the fourth has four measures. The lyrics are: "be. — There once was a time when I could not im- ag- ine — how it would feel — to", "say I'm the Hap - pi - est Girl — In the Whole — U. S. A. — Now", "shine on me sun - shine walk with me, world, it's a skip- a dec- doo- dah day, And I'm the", and "Hap - pi - est Girl — In the Whole — U. S. A. —". The score ends with a double bar line and the instruction "Repeat and fade".

Recorded by LARRY GATLIN & THE GATLIN BROTHERS BAND

ALL THE GOLD IN CALIFORNIA

Words and Music by
LARRY GATLIN

Moderately

f

All The— Gold In Cal - i - for - nia— is in a—

mf

bank in the mid - dle of Bev - er - ly Hills— in some - bod - y el - se's—

C *C7* *F* *Bb* *F* *Bb* *F*

name. So if you're— dream - in'— a - bout Cal - i - for - nia,—





To Coda

it don't mat-ter at all_ where you've played_ be-fore_ Cal-i-for-nia's a brand new_






game._____ Try-in' to be a he-ro_____ wind-ing up a







ze-ro_____ can scar a man for-ev-er_____ right down to your







soul._____ Liv-ing on the spot-light_____ can kill a man_

out - right — cause ev - 'ry - thing that glit - ters —







is not — gold. And All The —


D. S. al Coda

Coda




game, —

cresc. poco a poco




— a brand new game. —

Recorded by DON WILLIAMS

I'M JUST A COUNTRY BOY

Words and Music by
FRED HELLERMAN and MARSHALL BARER

Moderately slow



Verses

1. I ain't gon - na mar - ry in the Fall, I
 2. nev - er gon - na kiss the ru - by lips of the
 3. nev - er could af - ford a store - bought ring With a

Fm7

Bb7

Eb

Edim

Fm

Bb9

ain't gon - na mar - ry in the Spring; For I'm in love with a
 pret - ti - est girl in town; I'm nev - er gon - na ask her if she'd
 spark - ling dia - mond stone; All I could af - ford was a

Eb maj7

Cm7

Fm7

Eb

Ab

Fm7

Bb7

pret - ty lit - tle girl who wears a dia - mond ring, And
 mar - ry me For I know on she'd turn me down, 'Cause
 lov - ing heart, The on ly one I own.

Refrain

E^b **Cm** **Fm** **Fm7** **B^b7** **E^b** **E^bma⁷** **E^b7**

I'M JUST A COUN - TRY BOY — Mon - ey have I

mf

A^b **Fm7** **B^b7** **E^b** **Cm**

none, But I've got sil - ver in the stars And

Fm7 **B^b7** **Fm7** **E^b** **Edim** **Fm** **B^b7** **Fm7**

gold in the morn - ing sun, And gold in the morn - ing

1. 2. E^b **Fm7** **B^b7** **3 E^b** **Fm7** **A^bm** **E^b** **4 fr.**

sun. 2. I'm 3. I sun.

rall.

Recorded by ROGER MILLER

ME AND BOBBY McGEE

Words and Music by
KRIS KRISTOFFERSON and FRED FOSTER

Moderately



Bust - ed flat in Bat - on Rouge, Head - in' for the
coal mines of Ken - tuck - y To the Cal - i - for - nia

mp



trains;
sun, Feel - in' near - ly fad - ed as my jeans,
Bob - by shared the se - crets of my soul;

Bob - by thumbed a die - sel down — just be - fore it rained;
Stand - in' right be - side me, Lord, Through ev - ery - thing I done,



Took us all the way to New Or - leans. I took my har -
And ev - ery night she kept me from the cold. Then some - where near Sa -



poon out of my dir - ty, red ban - dan - na And was blow - in' sad while Bob - by sang the
lin - as, Lord, I let her slip a - way Look - in' for the home I hope she'll



blues; _____ With them wind-shield wi - pers slap-pin' time and Bob - by clap-pin'
find; _____ And I'd trade all of my to - mor - rows for a sin - gle yes - ter -



hands We fin - 'ly sang up ev - 'ry song that driv - er knew.
day, Hold - in' Bob - by's bod - y next to mine.



Free-dom's just an - oth - er word for noth - in' left to lose,
Free-dom's just an - oth - er word for noth - in' left to lose,

mf

G7 C

Noth-in' ain't worth noth-in', but it's free;
 Noth-in' left is all she left for me;

F C

Feel-in' good was eas-y, Lord, When Bob-by sang the blues;

G7

And feel-in' good was good e-nough for me,
 And, bud-dy, that was good e-nough for me, Good e-nough for

1. C 2. C

me and Bob-by Mc-Gee. From the Gee.

rall.

Recorded by CHARLEY PRIDE

KISS AN ANGEL GOOD MORNIN'

Words and Music by
BEN PETERS

Moderately

The musical score is written for piano and voice. It begins with a piano introduction in G major, 4/4 time, marked 'Moderately'. The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand. The vocal melody enters in the second measure. The lyrics are as follows:

Verse:

1. When - ev - er I chance to meet — some old friends — on the — street —
 2. (Well,) peo - ple may try to guess — the se - cret of hap - pi - ness —

They won - der how does a man — get to be this way —
 But some of them nev - er learn, — it's a sim - ple thing —

I've al - ways got a smil - in' — face —
 The se - cret I'm speak - in' — of —

The score includes guitar chord diagrams for G, G7, C, and D7. The piano accompaniment continues throughout the vocal lines, providing harmonic support.

G7 C
 is a an - y-time and an - y place, And
 wom-an and a man in love, And the

D7 G
 ev - 'ry-time they ask me why, I just smile and say.
 an-swer is in this song that I al-ways sing.

Chorus: G D7
 You've got to Kiss An An - gel Good Morn - in' and

C G
 let her know you think a - bout her when you're gone...

Detailed description: This is a musical score for guitar and piano. It features a vocal line with lyrics and piano accompaniment. The score is divided into several systems. The first system includes guitar chords G7 and C. The second system includes D7 and G. The third system is the chorus, marked 'Chorus:', and includes G and D7. The fourth system includes C and G. The music is written in a key with one sharp (F#) and a 4/4 time signature. The piano part consists of a right-hand melody and a left-hand bass line. The guitar part is indicated by chord diagrams and some melodic lines.

Kiss An An - gel Good Morn - in' and

love her like the dev - il when you get back home. —

To Coda

1. G

2. Well, get back home. —

D.S. al Coda

Coda

get back home. —

mp

f

rit.

Recorded by THE PINETOPPERS

MOCKIN' BIRD HILL

Words and Music by
VAUGHN HORTON

Fast Waltz



Verse

1. When the sun in the morn-in' peeps o-ver the hill And kiss-es the
 2. Got a three-corn-ered plow and an a-cre to till And a mule that I
 3. When it's late in the eve-ning I climb up the hill And sur-vey all my

G C D7






ros-es round my win-dow sill; Then my heart fills with glad-ness when
 bought for a ten dol-lar bill; There's a tum-ble-down shack and a
 king-dom while ev-'ry-thing's still; On-ly me and the sky and an

G

I hear the trill Of the birds in the tree-tops on MOCK-IN' BIRD HILL.
 rust-y ol' mill, But it's my Home Sweet Home up on MOCK-IN' BIRD HILL.
 ol' whip-poor-will, Sing-in' songs in the twi-light on MOCK-IN' BIRD HILL.





C D7 G

Chorus












TRA - LA LA TWIT-TLE-DEE DEE DEE, it gives me a thrill To


mf


wake up in the morn - in' to the mock - in' bird's trill; TRA - LA

LA TWIT-TLE-DEE DEE DEE, there's peace and good will; You're

1-2 *Fine* 

wel - come as the flow - ers on MOCK-IN' BIRD HILL. 2. Got a HILL. 3. When it's

D.S. al Fine  *rit.*

Recorded by JOHNNY PAYCHECK

FRIEND, LOVER, WIFE

Funky Feel

Words and Music by
BILLY SHERRILL and JOHNNY PAYCHECK




mf




(Spoken:) Let me tell you about a woman I know. (Sung) She don't





drink. She don't smoke. She can't stand a dirt - y




joke. She don't hang out till the morn - ing





light. She don't have to get high, Lord, to get right. She's a

To Chorus on 3rd ending

friend, she's a lov - er, she's my wife.

2. But I'll take a drink right. But that's just me, son, that's just

Chorus: me. Well, if you don't know my wom - an, you might think she's square. But

you ought - a see that wom - an when she lets down her hair. — She's the

damned-est thing that ev - er walked in - to my life. — She's a

To Coda

friend, she's a lov - er, she's my wife,

Instrumental

3. I wear

She's a

friend, she's a lov - er she's my wife.

Repeat and Fade

2. But I'll take a drink,
 Lord and I'll have a smoke.
 And I've told some downright filthy jokes.
 I've been known to hang out till the morning light.
 Been known to get high, tryin' to get right.
 But that's just me, son, that's just me.

3. I wear jeans, and she wears silk.
 I like beer, and she likes milk.
 She can be soft like a summer rain,
 But lock them doors at night, she's a hurricane.
 She's a friend, she's a lover, she's my wife.

2nd Chorus:

Lord, it's still a mystery, what she sees in me.
 She said, long as I want her, she'll never set me free.
 She's the damnedest thing that ever walked into my life.
 She's a friend, she's a lover, she's my wife.

Recorded by CHARLIE RICH

THE MOST BEAUTIFUL GIRL

Words and Music by
NORRIS WILSON, BILLY SHERRILL
and RORY BOURKE

Moderate

The musical score is written for piano and voice. It begins with a piano introduction in A major, 4/4 time, marked 'Moderate'. The piano part features a melody in the right hand and a bass line in the left hand. The vocal melody enters in the second measure. The lyrics are: 'Hey, did you hap-pen to see the most beau-ti-ful girl in the world? And if you did, was she cry-ing, cry-ing? Hey, if you hap-pen to see the most beau-ti-ful girl that'. The score includes guitar chord diagrams for A, Em7, D, F#, B7, E, and A. The piano part includes a 'mf' (mezzo-forte) dynamic marking.

Hey, did you hap-pen to see the most beau-ti-ful girl in the

world? And if you did, was she

cry - ing, cry - ing? Hey, if you

hap-pen to see the most beau-ti-ful girl that

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Dm Am E E+

walked out — on me, tell her I'm sor - ry;

Am7 D E

tell her: "I need — my ba - by." Won't — you

A to Coda

tell her that I love her.

A D

I woke up — this morn - ing and re-al-ized — what I had

E

done. I stood a - lone — in the

cold — grey dawn; — I knew I'd lost my morn - ing sun. —

I lost my head and I said some things; —

now come the heart-aches — that the morn - ing brings. — I know I'm wrong and

I could - n't see; — I let my world slip a - way — from me. So,

that I love her, that I love

repeat and fade

Coda

D.S. al Coda

Coda

Recorded by SAMMI SMITH

THE LETTER

Words and Music by
WAYNE CARSON THOMPSON

Moderately

Am F

Give me a tick-et for an air-plane,

Am7 D7 Am F7

Ain't got time to take the fast-est train. Lone-ly days are gone, I'm a-go-in' home, My

E7 Am

ba-by just wrote me a let-ter. I don't care how much mon-ey I

F Am7 D7 Am

got-ta spend, Got to get back to my ba-by. Lone-ly days are gone,

F7 E7 Am

I'm a-go-in' home, My ba-by just wrote me a let-ter. Well she

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wrote me a let - ter said she could-n't live__ with-out__ me no more.____

Lis-ten mis-ter can't you see I got to get back_ to my ba-by once more,____ An- y way.

Give me a tick - et for an air - plane, Ain't got time__ to take the fast-est train.

Lone-ly days are gone,____ I'm a - go - in' home,____ My ba - by just wrote__ me a

1. Am | 2. Am | Repeat for fade E7 | Am
 let-ter.____ Well she let-ter.____ My ba-by just wrote me a let-ter.____ My

Repeat for fade

Recorded by JERRY JEFF WALKER

MR. BOJANGLES

Words and Music by
JERRY JEFF WALKER

Moderate Waltz beat



1. I knew a man Bo - jan -
 2. (I) met him in a cell
 3. (He) said his name, Bo - jan -
 4. (He) danced for those at min -
 5. (He) said, "I dance now at

D/C# bass



D/B bass



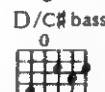
D7



G



- gles and he danced for you, in worn out
 - in New Or-leans I was down and
 - gles, Then he danced a lick a - cross the
 - strel shows and coun - ty fairs through - out the
 ev - 'ry chance in honk - y tonks for drinks and



shoes. With sil ver hair, a rag - ged shirt and bag -
 out. He looked at me to be the eyes
 cell. He grabbed his pants a bet - ter stance oh he jumped
 South. He spoke with tears of fif - teen years how his dog
 tips. But most of the time I spend be - hind these coun -

D/B bass



D7



G



A7



gy pants, the old soft shoe.
 of age as he spoke right out.
 up high, He clicked his heel's.
 and he Trav - eled a bout.
 ty bars," He said, "I drinks a bit."

G 0 0 0 D 0 F#

He jumped so high, jumped so
 He talked of life, talked of
 He let go a laugh, let go a
 His dog up and died, he up and
 He shook his head and as he shook his

Bm Bm/A bass E9 0 0 0 A 11 x00000

high, _____
 life, _____
 laugh, _____
 died, _____
 head, _____

Then he light - ly touched down.
 he laughed slapped his leg a step.
 Shook back his clothes all a round.
 Af-ter twen-ty years he still grieved.
 I heard some - one ask please,

A7 0 0 0 Bm A 0 0

Mis-ter Bo - jan - gles,

Bm A 0 0 Bm

Mis-ter Bo - jan - gles,

Mis-ter Bo -

A 0 0 D D/C# bass D 6/9 1, 2, 3, 4. D 5. D

jan - gles, dance.

1. I
 2. I
 3. He
 4. He
 5. He

rit.

A RAINY NIGHT IN GEORGIA

By
TONY JOE WHITE*Moderately*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). It begins with a series of chords: Bb major, Eb major, and Ab major. The left hand starts with a bass clef and a common time signature (C). It begins with a series of chords: Bb major, Eb major, and Ab major. The tempo is marked 'Moderately' and the dynamic is 'mf'.

Eb maj7

Ab

The first system of the song features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). It begins with the lyrics 'Hov - erin' by my suit - case, — tryin' to find a warm place to'. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats (Bb and Eb) and a common time signature (C). It begins with the lyrics 'Ne - on signs a - flash - in', — tax - i cabs and busses pass - in'. The dynamic is 'mf'.

Eb maj7

The second system of the song features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). It begins with the lyrics 'spend the night; through the night;'. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats (Bb and Eb) and a common time signature (C). It begins with the lyrics 'A heav - y rain a fall - in'; The dis - tant moan - in' of a train'. The dynamic is 'mf'.

Ab

Eb maj7

The third system of the song features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). It begins with the lyrics 'Seems I hear your voice call - in' "It's all right."'. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats (Bb and Eb) and a common time signature (C). It begins with the lyrics 'Seems to play a sad re - frain to the night;'. The dynamic is 'mf'.

Cm Gm Cm

A RAIN-Y NIGHT IN GEOR - GIA, A RAIN - Y NIGHT IN

Gm Fm Ab

GEOR - GIA; I be - lieve it's rain - in' all o - ver the

Eb 1. Dbmaj7 2-3. Dbmaj7

world;

Eb maj7 Dbmaj7 Eb maj7

How man - y times I've won - dered;

Db maj7 Eb maj7

It still comes out the same; No

Fm Gm Fm

mat - ter how you look at it, think of it; You

Ab Gm Fm Eb maj7 Db maj7 D.C. al Fine

just got to do — your own thing. —

3. I find me a place in a box car,
 So I take out my guitar to pass some time;
 Late at night when it's hard to rest,
 I hold your picture to my chest, and I'm all right;
 (CHORUS)

Recorded by TAMMY WYNETTE

LAURA

(What's He Got That I Ain't Got)

Words and Music by
LEON ASHLEY and MARGIE SINGLETON

Moderately, with a beat

mf

LAU-RA, hold these hands and count my fin - gers, —
LAU-RA, see these walls that I built for you, —

mp - mf

LAU-RA, touch these lips you once de - sired, Lay your head up - on — my
LAU-RA, see this car-pet that I laid, See those fan - cy

chest hear my heart beat, Gen - tly run your fin - gers through my hair —
cur-tains on the win - dows, Touch those sat - in pil - lows on your bed —

C7 *F* *Am* *Dm* *G7* *C* *C7*



Touch these ears — that's lis - tened to your wish - es, —
 LAU-RA count the dress-es in your clos - et, — Note the





Most of them — ful - filled, and that's a lot, Let your
 name up - on — the check book in your bag, And





soft, gen - tle hands — ca - ress my bod - y, —
 if there's time — be - fore I — pull this trig - ger, — } Then





tell me What He's Got That I Ain't Got? — Tell me what he's








got that I can't give you, Must be some-thing I was born — with —







out. { You took an aw - ful chance to be with an-oth - er man,
And if there's time — be - fore I — pull this trig - ger.









— So tell me What He's Got That I Ain't Got? —
Then







2. tell me What He's Got That I Ain't Got? — Repeat and Fade

LAU - RA

Recorded by CONWAY TWITTY
SLOW HAND

Words and Music by
 MICHAEL CLARK and JOHN BETTIS

Moderately

Bm

D

As the

mf

Em

G

D

mid-night moon — was drift - in' through — the la - zy sway — of the trees, —
 shad-owed ground, — with no one a-round, — and a blan-ket of stars — in our eyes, —

Em

G

I saw the look in your eyes — look - in' in - to — mine, —
 we are drift - ing — free, — like two lost — leaves — on the



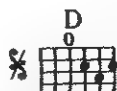
see - in' what you want - ed to see. _____ Dar - lin', don't say a word, _____ 'cause I
cra - zy _____ 'wind of the night. _____ Dar - lin', don't say a word, _____ 'cause I



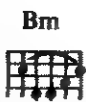
al-read - y heard _____ what your bod - y's say - in' to mine. _____ I'm tired of
al-read - y heard _____ what your bod - y's say - in' to mine. _____ If I want it



fast moves, I've got a slow groove _____ on my mind. _____
all night, please say it's all right. _____ We've got the



time, _____ I wan - na man _____ with a slow hand. _ hand. _
'cause I got a man _____ with a slow hand. _



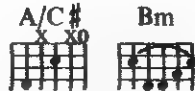
I wan-na lov - er with an eas - y touch. I want some - bod - y who will
I got a lov - er with an eas - y touch. I've got some - bod - y who will



spend some time, not come and go in a heat - ed rush.
spend some time, not come and go in a heat - ed rush.



I want some-bod - y who will un - der - stand. When it comes to love, I wan - na
I've found some-bod - y who will un - der - stand. When it comes to love, I wan - na



slow hand. I.
slow hand.

Chord diagrams: D (Guitar) and Bm (Piano).

Chord diagrams: D (Guitar) and Em7 (Piano).

2.

On the If I want it all night,...

Chord diagrams: Bm7 (Guitar) and Em7 (Piano).

please_ say it's all right... It's not a fast move, _ but a

Chord diagrams: A (Guitar) and D. S. $\frac{3}{4}$ (lyric 2) and fade (Piano).

slow groove_ on my mind, _ 'cause I got a man_ with a

Recorded by KENNY ROGERS

YOU DECORATED MY LIFE

Words and Music by
BOB MORRISON and DEBBIE HUPP

Moderately

mf

1. All my life was a pa - per_ once plain, pure and white;_ Till you
 2. (Like a) rhyme with no rea - son_ in an un - fin - ished song;_ There was

mp

Gmaj7 C/G

moved with your pen_ chang - in' moods now and then_ till the bal - ance was right._ Then you
 no har - mo - ny_ life meant noth - in' to me,_ un - til you came a - long._ And you

G C/G

add - ed some mu - sic, — ev - 'ry note was in place; — And an - y -
brought out the col - ors, — what a gen - tle sur - prise; — Now I'm

Gmaj7 C/G D C D Chorus:

bod - y could see_ all the chang - es in me_ by the look on my face. — } And you —
a - ble to see_ all the things life can be_ shin - in' soft in your eyes. — }

G Gmaj9 C G Gmaj9 C Bm7

dec - o - ra - ted my life; cre - a - ted a world —

Em Em/D Am7 D7

where dreams are a part. — And —

you... dec - o - ra - ted my life by paint-in' your love...

all o - ver my heart, You dec - o - ra - ted my...

life. 2. Like a

mp

2. C C/D C C/D C Gmaj7

Chords: G, Gmaj9, C, G, Gmaj9, C, Bm7, Em, Em/D, Am7, D7, G, B7, 1. C, C/D, C, C/D, C, 2. C, C/D, C, C/D, C, Gmaj7

Recorded by JOHNNY CASH
RING OF FIRE

Words and Music by
 MERLE KILGORE and JUNE CARTER

Moderately Bright

Love _____ is a burn - ing thing _____
 taste _____ of love is sweet _____

And it makes _____ a fi - ry
 When hearts _____ like ours _____

Bb F7 Bb

ring
beat

Bb Eb Bb Eb Bb

Bound by wild de - sires
I fell for you like a child

F7 Bb

I fell in - to a Ring Of Fire.
Oh, but the fire went wild.

F7 Eb Bb

I fell in - to a burn - ing Ring Of Fi - re I went

down, down, down and the flames went high - er And it

burns, burns, burns The Ring Of Fire

The Ring Of Fire. The Fire.

And it burns, burns, burns The Ring Of

Fire, The Ring Of Fire. The Ring Of

dim.

dim.

(Repeat for fadeout)

The score is written for guitar and piano/voice. It features a key signature of one flat (Bb) and a 4/4 time signature. The guitar part includes various chords (F7, Eb, Bb) and a final fadeout section. The piano/voice part includes lyrics and musical notation for the vocal line. The score is divided into systems, with the first system containing the first two lines of music, the second system containing the next two lines, and so on. The final system includes a repeat sign and a fadeout instruction.

Recorded by TAMMY WYNETTE

STAND BY YOUR MAN

Words and Music by
TAMMY WYNETTE and BILLY SHERRILL

Moderately

Chord Diagrams:

- A:** F# on 2nd fret, C# on 3rd fret, E on 4th fret.
- E:** F# on 2nd fret, C# on 3rd fret, E on 4th fret.
- Bm:** F# on 2nd fret, C# on 3rd fret, E on 4th fret.
- E7:** F# on 2nd fret, C# on 3rd fret, E on 4th fret, G# on 5th fret.
- D:** F# on 2nd fret, C# on 3rd fret, E on 4th fret.
- B:** F# on 2nd fret, C# on 3rd fret, E on 4th fret.
- E:** F# on 2nd fret, C# on 3rd fret, E on 4th fret.

Lyrics:

Some-times it's hard to be a wom-an, giv-ing all your
 But if you love him you'll for-give him, ev-en though he's

love hard to just one man, You'll have bad times—
 hard to un-der-stand. And if you love him—

And he'll have good times,— Do-in' things that you don't un-der-stand.

oh be proud of him, 'Cause af-ter all he's just a man.

To Coda

Stand by your man, Give him two arms to cling to,
 Stand by your man, And tell the world you love him,
 Stand by your man, And show the world you love him,

1.

And — some-thing warm to come to when nights are cold and lone-ly.

2.

Keep giv-ing all the love you can. Stand

E A D A E7 D. S. al Coda

by — your — man. Keep giv-ing all the love you

C#7 F#7 D E A D A E A

can; Stand by your man.

Recorded by TOM T. HALL

IT'S ALL IN THE GAME

Words by
CARL SIGMANMusic by
GEN. CHARLES G. DAWES

Moderate Rock

Guitar → C
(Capo up
4 frets)

Keyboard → E



E

Man-y a tear has to

fall, but It's All In The Game. All in the won-der-ful game that we

know as love. You have words with him and your

fu-ture's look-ing kind-a dim But these things your heart can rise a - bove.

Once in a while he won't call, but It's All In The Game.

Chords: C (0 0), E, F, A, C (0 0), E

Soon he'll be there at your side with a sweet, with a sweet bou-

Chords: C (0 0), E, F, A

quet, with a sweet bouquet. And he'll kiss your

Chords: C (0 0), E

lips and caress your wait-ing fin-ger tips, And your hearts will

Chords: Am (0 0), C#m, C (0 0), E, D (0 0), F#, C (0 0), E

fly, fly a-way.

Chords: F, G (0 0 0), C (0 0), E

Repeat and fade

(way.)

Chords: C (0 0), F, A, B, C (0 0), E, F, A, B, G (0 0 0)

D. S.

Recorded by LARRY GATLIN WITH FAMILY & FRIENDS
STATUES WITHOUT HEARTS

Words and Music by
 LARRY GATLIN

Moderately

Stat-ues with-out hearts. _____ stones_ with no feel-ing _____

play - ing out a part, _____ nev - er feel - in' what we say.

Stat - ues with-out hearts, _____ stones_ with no feel - ing _____

Guitar Chords: D7, G, C, G, Am, D7sus4, D7, G, C, G

Dynamic: *mf*

Am D7 To next strain G C

That's what we'll be - come if we let love get a - way.

G Fine G C G

way.

G G+ Am

You tell me it's eas - y to love me, well, it's eas - y for me to love

D7

you, But some-times love that's eas - i - ly tak - en is





eas - i - ly tak - en for grant - ed, too. So I'm gon - na love you and




take care of you 'cause you're my one and on - ly one; I'll do



ev - 'ry - thing that's in my pow - er to




see that we nev - er be - come Stat - ues with - out

D. S. al Fine 

Recorded by TAMMY WYNETTE

'TIL I CAN MAKE IT ON MY OWN

Words and Music by
TAMMY WYNETTE, BILLY SHERRILL
and GEORGE RICHEY

Gently ♩ = 76

Chord Diagrams:

- E** (Guitar): E4, G#4, B4, C#5, E5
- B** (Guitar): B2, D#3, F#4, G#4, B4
- (D# Bass)** (Bass): D#2, F#3, A3, B3
- A** (Guitar): A2, C#3, E3, G#3, A3
- (C# Bass)** (Bass): C#2, E2, G#2, A2
- E** (Guitar): E4, G#4, B4, C#5, E5
- (B Bass)** (Bass): B2, D#3, F#4, G#4, B4
- A** (Guitar): A2, C#3, E3, G#3, A3
- E** (Guitar): E4, G#4, B4, C#5, E5
- (G# Bass)** (Bass): G#2, B2, C#3, E3
- 1. B7** (Guitar): B2, D#3, F#4, G#4, B4, D#5
- E** (Guitar): E4, G#4, B4, C#5, E5
- B7sus** (Guitar): B2, D#3, F#4, G#4, B4, D#5
- 2. E** (Guitar): E4, G#4, B4, C#5, E5
- B7** (Guitar): B2, D#3, F#4, G#4, B4, D#5
- E** (Guitar): E4, G#4, B4, C#5, E5

Vocal Lyrics:

1.) I'll need time then,
to get you off my mind, and I may some-times both - er you, - try to
Lord, you know I'll need a friend. 'Til I get used to los - ing you, - let me
be in touch with you, - e - ven ask too much of you - from time to time.
keep on us - ing you, -

2. Now and 'til I can make it on my own.

Verse 5 - (see extra lyrics)






(3) I'll get by, but no mat-ter how I try, there'll be
say, oh, there'll be a bright-er day, but 'til








times you know_ I'll call, Chanc - es are my tears will fall, and I'll
then I'll lean_ on you, that's all I mean to do, To Coda

1.  

have no pride at all_ from time to time._ (4) But they

2.    

'til I can make it on my own. Sure- ly, some day I'll look up and

see the morn - ing sun, with - out an - oth - er lone - ly night be -

hind me, _____ Then I'll know I'm o - ver you and

all my cry-in's done; no more hurt-in' mem-o-ries can find me.

(5) But 'til 'til I can make it on my own,

'til I can make it on my own, own,

ritard

Verse 5:

But 'til then, Lord, you know I'm gonna need a friend.
 'Til I get used to losing you, let me keep on using you,
 'Til I can make it on my own.

Recorded by TAMMY WYNETTE

KIDS

(Say The Darndest Things)

Words and Music by
BILLY SHERRILL and GLENN SUTTON

Moderate

C

Dm

Kids say the darn - dest things . —

Have you ev - er lis - tened close, to the games — they play — or the

lit - tle songs — they sing? { Last night, dressed up in
Last night as I

high - heel shoes — and wear - in' my old hat, — my
watched T. V., — one rushed through the door; —

C D Cb Bb A7

four - year - old said, " Mom-my, Dad-dy's tell-in' some-one " I want a div - orce'. Now, where did she hear that? - on the phone: - 'Don't you call me here no more' -

Kids say the darn - dest

things. — Have you ev - er lis - tened close to the games —

— they play — or the lit - tle songs — they sing? —

Chord diagrams: D, G, Ab7, Db, Ebm, Eb 3fr., Ab 4fr., G.

Chord diagrams: Gb, Db, C, Cb, Bb7

"Bet my — dad - dy can whip your dad - dy; but dad - dy's nev - er home..."

Chord diagram: Eb 3fr.

— And I think mom - my's wor - ried 'bout him 'cause

Chord diagrams: Ab 4fr., A

she cried all night long."

Chord diagrams: D, Em

Kids say the darn - dest things. — Have you




ev - er lis - tened close to the games — they play — or the lit - tle songs — they sing? —




You nev - er know what — they learn at school — or







what they're think - in' of. — My first grad - er just — said a four -



let - ter word — and it sure was - n't love. —

D. S. for 8 bars and fade 

Recorded by **FREDDY FENDER**

VAYA CON DIOS

(May God Be With You)

Words and Music by

LARRY RUSSELL, INEZ JAMES and BUDDY PEPPER**Moderate Waltz tempo**

mp

VOICE

Now the ha - ci - en - da's dark the town is sleep - ing. Now the time has come to part -
 vil - lage mis - sion bells are soft - ly ring - ing. If you lis - ten with your heart -
 dawn is break - ing through a gray to - mor - row, But the mem - o - ries we share -

G7 **C** **C6** **G7** **Dm7**

p - mf

the time for weep - ing. Va - Ya Con Di - os my dar - ling,
 you'll hear them sing - ing.
 are there to bor - row.

G7 **C** **C7** **F** **To Coda** **C**

1. **G7** **Dm7** **G7** **C** 2. **G7**

May God be with you my love. Now the May God be
 (Va - ya con Di - os) (Va - ya con

with you my love. _____ Where - ev - er you may be _____ I'll be be - side you. _____ Al -

(Di - os)

though you're man - y mil - lion dreams a - way. _____ Each night I'll say a pray'r _____ a pray'r to

guide you _____ to hast-en ev-'ry lone-ly hour of ev - 'ry lone-ly day. Now the

D. S. al Coda

Coda *dar - ling,* _____ May God be with you my love. _____

(Va - ya con Di - os)

Recorded by KRIS KRISTOFFERSON

WHY ME?

Words and Music by
KRIS KRISTOFFERSON

Moderately, with a Gospel feeling

The musical score is written for piano and voice. It begins with a piano introduction in G major, 3/4 time, marked 'Moderately, with a Gospel feeling'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal melody enters in the second system with the lyrics 'Why me, Lord?'. The score includes several guitar chord diagrams for G, G7, C, D7, and C, which correspond to the harmonic structure of the piano accompaniment. The lyrics are: 'Why me, Lord? What have I ev - er done to de - serve e - ven / If you think there's a way I can try to re - one pay of the pleasures I've known? / Tell me, Lord, What did I ev - er / all I've tak - en from you, May-be, Lord, I can show some-one do else that was worth lov - ing you, Or the kind - ness you've shown? / what I've been thru my - self, On my way back to you.' The score concludes with a final piano cadence.

Why me, Lord? What have I ev - er done to de - serve e - ven
If you think there's a way I can try to re -

one pay of the pleasures I've known? Tell me, Lord, What did I ev - er
all I've tak - en from you, May-be, Lord, I can show some-one

do else that was worth lov - ing you, Or the kind - ness you've shown?
what I've been thru my - self, On my way back to you.

Lord, help me, Je - sus, I've wast - ed it so, Help me, Je - sus, I know what I

am. — But now that I know that I've need - ed you So, help me

Je - sus, my soul's in your hands. Try me, Lord hands.

1. *to Coda* 2. *D.S. al Coda*

hands. — Je - sus, my soul's in your hands. —

slower

Recorded by JOHNNY LEE

LOOKIN' FOR LOVE

(from the film "URBAN COWBOY")

Words and Music by
WANDA MALLETTE
PATTI RYAN
BOB MORRISON

Moderately fast

The musical score is written for piano and voice. It begins with a piano introduction in D major, 4/4 time, marked 'Moderately fast' and 'mf'. The introduction consists of four measures of chords in the right hand and a simple bass line in the left hand. The first system of the song features a vocal melody starting on the second measure, with lyrics: 'Well, I've spent a life - time look - in' for you; And I was a - lone then, no love in sight;'. The piano accompaniment continues with chords and a bass line. The second system continues the vocal melody with lyrics: 'sin - gles bars and good time lov - ers were and I did ev - 'ry - thing I could to get me'. The third system concludes the vocal melody with lyrics: 'nev - er true... through the night...'. The piano accompaniment includes guitar chord diagrams for Gmaj7, D, G, and A. The score ends with a final piano accompaniment measure.

mf

Gmaj7

D

Well, I've spent a life - time look - in' for you;
And I was a - lone then, no love in sight;

mp

G

D

sin - gles bars and good time lov - ers were
and I did ev - 'ry - thing I could to get me

A

Gmaj7

nev - er true...
through the night... Play - in' a fool's -
Don't know where it start -

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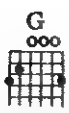
— game, hop - in' to win; and tell - in' those
ed or where it might end; I turned to — a

sweet lies — and los - in' a - gain. I — was
stran - ger — just like a friend. I — was

look - in' for love — in all — the wrong plac - es, look - in' for love — in too —
look - in' for love — in all — the wrong plac - es, look - in' for love — in too —
look - in' for love — in all — the wrong plac - es, look - in' for love — in too —

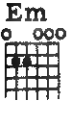

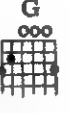


mf

G




man - y fac - es, search - in' their eyes — and look - in' for trac - es of
 man - y fac - es, search - in' their eyes — and look - in' for trac - es of
 man - y fac - es, search - in' their eyes — and look - in' for trac - es of

Em F#m G A D

what I'm dream - in' of. Hop - in' to find — a friend —
 what I'm dream - in' of. Hop - in' to find — a friend —
 what I'm dream - in' of. Now that I've found — a friend —

F#m



To Coda

and a lov - er; I'll bless the day — I dis - cov - er an -
 and a lov - er; I'll bless the day — I dis - cov - er an -
 and a lov - er; I bless the day — I dis - cov - ered



oth - er heart look - in' for love. —
 oth - er heart look - in' for love...

Then you came a - knock - in' at my heart's door; — you're

ev - 'ry - thing — I've been look - in' for. — No more

D.S. al Coda

you, oh you; look - in' for love — in all —

Repeat and fade

Coda




 the wrong plac - es; in too man - y fac - es,






 search - in' their eyes... and look - in' for trac - es of what I'm dream - in' of.



 Now that I've found a friend and a lov - er; I bless the day




 I dis - cov - ered you, oh you; look - in' for love

Recorded by NARVEL FELTS

EVERLASTING LOVE

Words and Music by
BUZZ CASON and
MAC GAYDEN

Moderately, with a beat

The piano introduction is in 4/4 time, marked 'Moderately, with a beat'. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note chord of F#4, followed by a half note chord of A4, and then a quarter note chord of C#5. A triplet of eighth notes (G#4, A4, B4) is marked with a '3' and a bracket. The bass line consists of a steady eighth-note pattern: G3, A3, B3, C#4, D4, E4, F#4, G4.

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a G4 chord diagram (G major, G bass) and a half note. The lyrics are: "Hearts go with a - stray, leav - ing hurt when they Filled with re - gret, I come back beg - gin'". The piano accompaniment continues with the same eighth-note bass line and treble chords: F#4, A4, C#5, and a triplet of G#4, A4, B4.

The second line of the song continues the vocal melody and piano accompaniment. The vocal line starts with a G4 chord diagram and a half note. The lyrics are: "go, you, I went a - way, just when you For - give, for - get; where's the love". The piano accompaniment continues with the same eighth-note bass line and treble chords: F#4, A4, C#5, and a triplet of G#4, A4, B4.

Cm6 (G bass) 1. G 2. Em A

need - ed me so. knew?

we once

O - pen up your eyes, then you'll re - al -
 Where life's riv - er flows no - one real - ly

ize Here I stand with my ev - er - last - ing
 knows Till some - one's there to show the way to last - ing

love. Need you by my side, girl to be my
 love. Like the sun that shines, end - less - ly it

D F#m (C# bass) G (B bass) Em7 G A

G (B bass) Em7 G A

bride, — You'll nev - er be de - nied ev - er - last - ing
 shines, — You al - ways will be mine, it's e - ter - nal

D F#m (C# bass)

love. From the ver - y start, — o - pen up your
 love. When oth - er loves are gone, — ours — will still be

G (B bass) Em7 G A D

heart, — Be — a last - ing part of ev - er - last - ing love.
 strong, — We have our ver - y own ev - er - last - ing love.

Dm7 (A bass) Bb6 1. D 2. D D. S. and fade

Recorded by DON WILLIAMS
MIRACLES

Words and Music by
 ROGER COOK

Moderately slow, in 2

F

mf

Mir - a - cles, mir - a - cles, —

C7

F

that's what — life's a - bout. Most of — you



must a - gree — if you've thought it out. —



{ I can see and I — can hear. —
 Who is rich and who — is poor? —



I can tell — you why. — I can think and I —
 Who has more — than me? — I have quite e - nough.




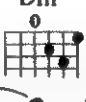
— can feel. — I can e - ven cry. —
 — to weep. — and my mind — is free. —

F C7






I can walk. I can run. I can swim the sea.
Mir - a - cles, mir - a - cles, that's what life's a - bout.

F Dm

We have made a ba - by son,
I found you and you found me.



Gm7 F

and he looks like me.
We are not with - out.

Repeat and fade

Gm7 F

We are not with - out.

Recorded by DON WILLIAMS

LISTEN TO THE RADIO

Words and Music by
FRED O. KNIPE

Moderately bright

System 1:

Chord diagrams: C, C, C/B

Vocal line: I guess as a lov - er
I try to find - a

Piano line: *mf*

System 2:

Chord diagrams: C/A, C/G, F, G7

Vocal line: I have a ways - to go. —
way to ex - plain — to you —

Piano line:

System 3:

Chord diagrams: C, C/B, C/A, C/G, F

Vocal line: When some-one wants — you, you should just say — it's so. —
what's on my mind — and not sound so plain — to you. —

Piano line:

G7 C G Am Em
 But you'll un - der - stand _____ if you take my hand. _____
 But you'll re - al - ize _____ if you close your eyes: _____ the

F G/F F G C
 Then we can dance_ real slow to some-thin' on the ra - di - o. _____
 feel - in's my words_ can't show, they're play - in' on the ra - di - o. _____

C F G C F G
 Lis - ten to the ra - di - o. _____ Oh, _____ lis - ten to the ra - di - o. _____

C G Am Em F G
 "Let's spend the night to - geth - er." "Ba - by, don't go." _____ They sing it on the ra - di - o. _____

The musical score is written for guitar and piano. The guitar part is in the upper staves, and the piano part is in the lower staves. The score is divided into systems, each containing a vocal line and a piano accompaniment. The guitar chords are indicated by letters (G7, C, G, Am, Em, F, G/F, C, F, G, C, F, G, C, G, Am, Em, F, G) and diagrams showing the fingerings on the fretboard. The piano part consists of a right-hand melody and a left-hand bass line. The lyrics are written below the vocal line, with some words underlined. The score is for a song, and the lyrics are about dancing, listening to the radio, and spending the night together.

To Coda 1. 2. *F*

The words... I'd

Em *F* *C* *F*

say don't seem to sound as real. The songs... they

Em *F* *G* *D. S. al Coda*

play, that's how I real - ly feel. So

Coda *C* *C/B* *Am* *Em* *F* *G* *C*

rit.

Recorded by JOHNNY CASH

ROCK ISLAND LINE

New Words and Music adaptation by
PAUL CAMPBELL and JOEL NEWMAN

Moderately

Refrain

Oh, the Rock Is-land Line it is a might - y good road. Oh, the Rock Is-land Line it is the

road to ride. The Rock Is-land Line it is a might - y good road. Well, if you

want to ride you got to ride it like you find it, get your tick-et at the sta-tion for the Rock Is-land Line.

Verses

1. It's cloud-y in the west looks like rain. Bought me a tick-et on a rail - road train
2. (The) sev-en for-ty five was al-ways late. But ar-rived to - day at a quar-ter to eight. The
3. (The) en-gi-neer said be-fore he died, "There's two more drinks that I would like to try." The con-
4. (The) east - bound train was on the west-bound track The north-bound train was on the south - bound track. The con-

Cm7

F7

Bb

Pour on the wa-ter shov-el on the coal_ stick your head out the win-dow see the driv-ers roll_
 en-gi-neer said when they cheered his name, "We're right on time but this is yes-ter-days train".
 duc-tor said, "What can they be? A hot glass of wa-ter and a cold cup of tea."
 duc-tor hol-lered, "Now ain't this fine what a pe-cu-liar way to run a rail-road line."

Bb

Refrain

Oh, well, the Rock Is-land Line_ it is a might-y good road._ Oh, the

mf

F7

Bb

Rock Is-land Line it is the road to ride_ The Rock Is-land Line_ it is a

Eb9

Bb

might-y good road. Well, if you want to ride you got to ride it like you find it, get your

Eb9

1.2.3.
Cm7

Bb

Cm7

Bb

tick-et at the sta-tion for the Rock Is-land Line_ 2.The Rock Is-land Line_

3.The
4.The

Recorded by CHARLY McCLAIN

WHO'S CHEATIN' WHO

Words and Music by
JERRY HAYES

Lively ♩ = 132

The musical score is written for piano and voice. It begins with a tempo marking of 'Lively' and a quarter note equal to 132 beats per minute. The piano part features a series of chords: C, F, C, G, G7, C, F, C, G, C. The vocal part includes lyrics and instrumental directions. The score is divided into four systems, each with a piano staff and a vocal staff. The lyrics are: 'Ev - 'ry-where you look, you can write a book on the trou-ble with a wom-an and a man; but you can not im-pose; you can't stick your nose in - to some-thing that you don't un - der- stand. Still you won - der'. The score includes a 'Repeat 3rd time only' instruction at the end of the fourth system.

Ev - 'ry-where you look,
2. 4. (see additional lyrics)
3. (Instr. solo)

you can write a book on the trou-ble with a wom-an and a

man; but you can not im-pose; you can't stick your nose in - to

some-thing that you don't un - der- stand. Still you won - der

Repeat 3rd time only

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Chorus:

who's cheat - in' who, _____ and who's be - in' true; _____

who don't e - ven care _____ an - y - more? _____ It makes you won - der

who's do - in' right with some - one to - night, _____ and

whose car is parked next door. 2. I door. Still you won - der

1.2. D.S. 3.4. etc. Repeat ad lib and fade

Verse 2:

I thought I knew him well; I really couldn't tell
 That he had another lover on his mind.
 You see it felt so right when he held me tight;
 How could I be so blind?
 But still you wonder ... (To Chorus:)

Verse 4:

A heart is on the line each and every time
 Love is stolen in the shadows of the night.
 Though it's wrong all along, it keeps going on
 As long as they keep out of sight.
 But still you wonder ... (To Chorus:)

Recorded by GENE AUTRY

YOU'RE THE ONLY STAR

(In My Blue Heaven)

Words and Music by
GENE AUTRY

Moderately

Eb

Eb7

Eb

YOU'RE THE ON - LY STAR IN MY BLUE HEA - VEN

p-f

L.H.

Eb

F7

And you're shi - ning just for me

Eb

Eb7

Ab 4ft.

YOU'RE THE ON - LY STAR IN MY BLUE HEA - VEN

L.H.

Eb

F7

Bb7

Eb

Eb7

And in dreams your face I see

Ab 4fr. Eb C7

You're the gui - ding light That bright - ens up the night

F7 Abm6 Bb7

Till you come in sight My heart is lone - ly

Ab Eb Eb7 Ab 4fr.

YOU'RE THE ON - LY STAR IN MY BLUE HEA-VEN —

1 2

Ab F7 Bb7 Eb F7 Fm7 Bb7+5 Eb Abm6 Eb

And you're shi - ning just for me. — me. —

L.H.

Recorded by TAMMY WYNETTE

TAKE ME TO YOUR WORLD

Words and Music by
BILLY SHERRILL and GLENN SUTTON

Moderately

mf

If you can find it in your heart to just for-give, _____

mp

I'll come back and live the way you want-ed me— to live.

All I want is just to be your— girl, _____ Please— come— and

G *D7* *G* *G7* *C* *Bm* *Am*

G D7 G C G Am7 Bm

get me and Take Me To Your World.

C Cdim G C G

Take Me To Your World, a way from bar-rooms filled with smoke, Where
 Take Me To Your World, make me forget the things I've heard, Where

A7 D7 D9 G

I won't have to serve a drink or hear another dirt-y joke. All I want is
 people say I love you and love is not a dirt-y word.

G7 C Bm Am G

just to be your girl, Please come and get me And

D7 G C G Am7 Bm G C Cm G

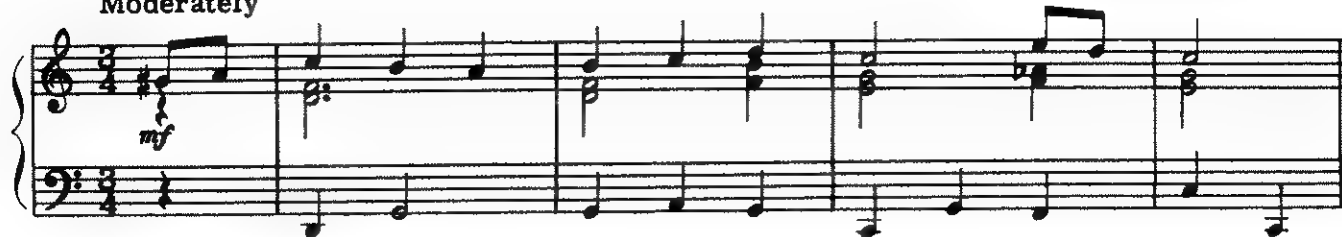
1. Take Me To Your World. 2. World.

Recorded by ELVIS PRESLEY

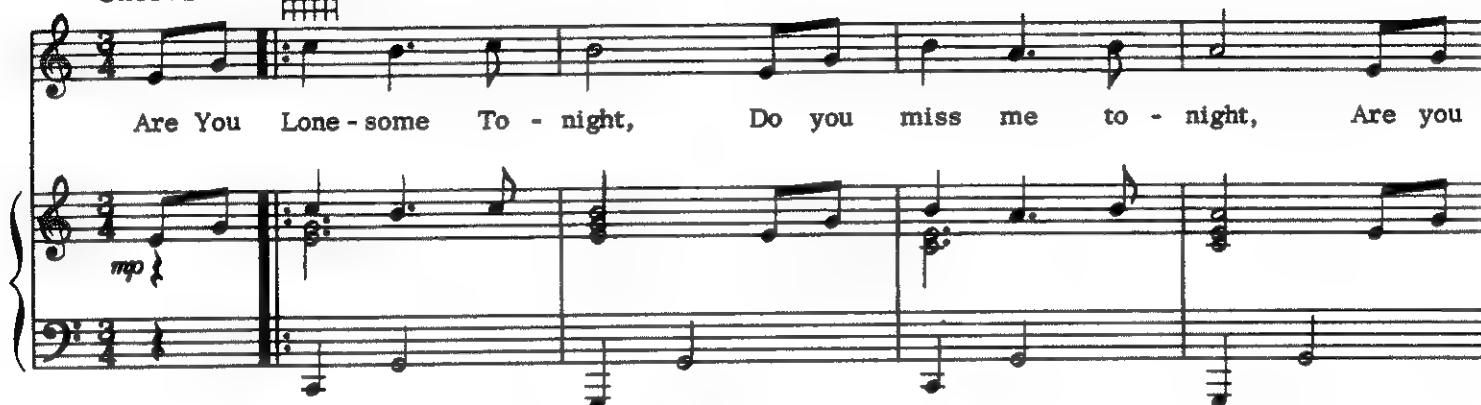
ARE YOU LONESOME TONIGHT?

Words and Music by
ROY TURK and LOU HANDMAN

Moderately



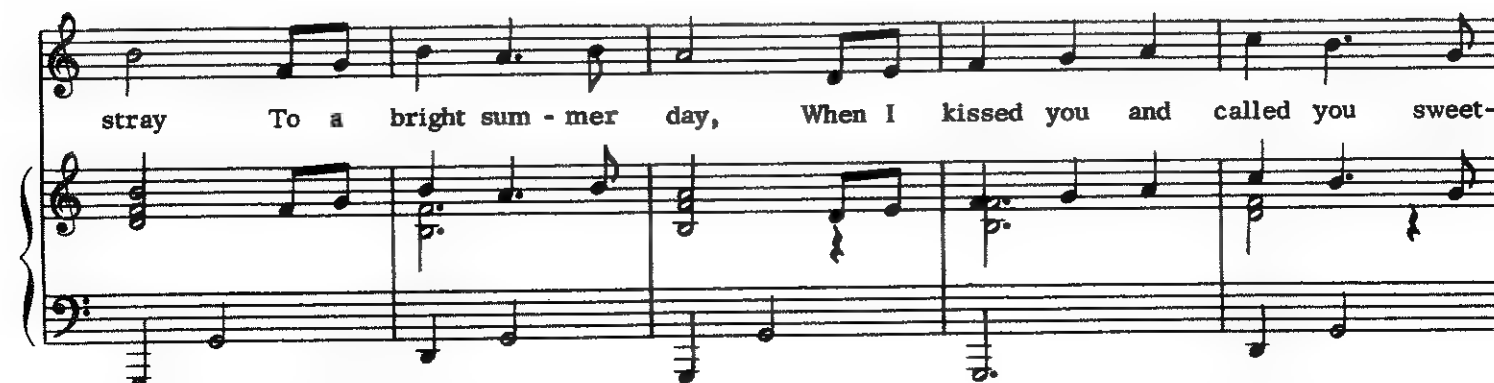
Chorus



Are You Lone - some To - night, Do you miss me to - night, Are you



sor - ry we drift - ed a - part? Does your mem - o - ry



stray To a bright sum - mer day, When I kissed you and called you sweet-

heart? _____ Do the chairs in your par - lor seem emp - ty and

bare? Do you gaze at your door - step and pic - ture me there? Is your

heart filled with pain, Shall I come back a - gain? Tell me, dear, Are You

Lone - some To - night? Are You night? _____

rit.

Chord diagrams shown above the staff:

- C, F, Fm, C, C7, F
- Cm, D7, G7, F#7, G7
- C, C7, Bbdim, D7, G7
- 1. C, D7-9, G7; 2. C, F, Fm, C

Recorded by WILLIE NELSON & LEON RUSSELL
DON'T FENCE ME IN

Words and Music by
 COLE PORTER

Slowly

F Gm7 C7 F Fmaj7 F6 Fmaj7 F6 Bb6 F6 Gm7 C7

Oh, give me land, lots of land un-der star-ry skies a-bove DON'T FENCE ME IN — Let me

mp-mf

Gm7 C7 Gm7 C7 Gm7 C7 F6 F Fmaj7 F7 F7+5

ride thru the wide o-pen coun-try that I love, DON'T FENCE ME IN. Let me be by my-self in the eve-ning breeze.

Bb6 Bbm6 F Cm D7 Bbm6

Lis-ten to the mur-mur of the cot-ton-wood trees. — Send me off for-ev-er, but I ask you please —

F C9 F F7 Bb F7 Bb F C7+5 F9

DON'T FENCE ME IN;— just turn me loose, Let me strad-dle my old sad-dle un-derneath the west-ern skies.

F7 Bb F7 Bb F C9 C7 3fr. Gm7 C7

On my cay-use, let me wan-der o-ver ycn-der till I see the moun-tains rise. I want to

F Fmaj7 F7 F7+5 Bb6 Bbm6

ride to the ridge where the West com-menc-es Gaze at the moon till I lose my sens-es

1. 2. F Cm 3fr. D7 Bbm6 F6 C9 F6 3fr. Gm7 C7 F6

Can't look at hob-bles and I can't stand fenc-es, DON'T FENCE ME IN.— Oh, give me —

Recorded by *GEORGE JONES*
THE GRAND TOUR

Words and Music by
 NORRIS WILSON,
 CARMOL TAYLOR and GEORGE RICHLEY

Moderate

A

Step right up, come on in, If you'd like to take the
 there sits the chair where she'd bring the pa - per

mf

D

Grand Tour of the lone - ly house that once was home, sweet
 to me and sit down on _____ my knee and whis - per, "Oh, I

A

1.
 home, _____ I have noth - ing here to sell you, just some
 love _____ you."

B7



things that I will tell you; some things I know will chill you to the

E



A



E



bone. _____

O-ver

but now she's gone for -

ev-er, and this old house will ne-ver be the same _____ with - out the

love _____ that we once knew.

Straight a -

head, rings, 3 that's the bed all her things where we lay and loved to - the and her clothes are in the

geth-er, and Lord knows we had a good thing go - ing
clos - et like she left them when she tore my world a -

here. part. See her pic - ture on the ta - ble; don't it
As you

look like she'd be a - ble just to touch me and

Chord diagrams: Bb, Bb7, Eb, C7

say, "good morn - ing dear." There's her

2. leave you'll see the nurs - 'ry, for she left me with - out

mer-cy, tak - ing noth - ing but our ba - by and my heart.

Step right up, come on in.

rit. 3

rit. 3

Recorded by MERLE HAGGARD

THE LEGEND OF BONNIE AND CLYDE

Words and Music by
MERLE HAGGARD and BONNIE OWENS

Moderato

The musical score is written for piano and voice. It begins with a piano introduction in E-flat major, marked 'Moderato' and 'mf'. The piano part consists of a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal melody enters in the second system with the lyrics '1. Bon - nie was a wait - ress in a small ca - fe,'. Above the vocal line are guitar chord diagrams for E-flat, B-flat 7, and E-flat. The piano accompaniment continues with the same rhythmic pattern. The third system continues the vocal line with 'Clyde, he was the round - er that took her a -'. Above the vocal line is a guitar chord diagram for B-flat 7. The piano accompaniment remains consistent. The fourth system concludes the vocal line with 'way. They both robbed and killed un - til'. Above the vocal line is a guitar chord diagram for E-flat. The piano accompaniment continues to the end of the system.

1. Bon - nie was a wait - ress in a small ca - fe,

Clyde, he was the round - er that took her a -

way. They both robbed and killed un - til

Ab 4 fr. Eb

both of them died, _____ So goes the

Bb7 Eb

leg - end of Bon - nie and Clyde. _____

2. The poem that she wrote of the life that they led
Told of the lawmen left dying or dead,
Some say that Clyde made her life a shame,
But the legend made Bonnie the head of the game.
3. The rampage grew wilder with each passing day,
The odds growing smaller with each get-away.
With the end growing closer, the harder they fought,
With blood on their hands they were bound to get caught.
4. They drove back from town on one bright summer day,
When a man they befriended stepped out in the way,
With no thought of dying they pulled to the side,
But death lay there waiting for Bonnie and Clyde.
5. Two years of running was ended that day,
For robbing and killing they both had to pay,
But we'll always remember how they lived and died,
So goes the legend of Bonnie and Clyde.

Recorded by JIM REEVES AND PATSY CLINE

HAVE YOU EVER BEEN LONELY?

(Have You Ever Been Blue)

Words by
GEORGE BROWN
(Billy Hill)

Music by
PETER DE ROSE

Moderato

The piano introduction is in E-flat major, 4/4 time, marked Moderato. It begins with a melody in the right hand and a bass line in the left hand. The melody starts on a half note E-flat, followed by quarter notes G-flat, A-flat, B-flat, and C. The bass line starts on a half note E-flat, followed by quarter notes G-flat, A-flat, and B-flat. The introduction concludes with a final chord of E-flat major.

Verse

Two of a kind ev-'ry-where I see, Lov-ers in the moon-light, rob-ins in a tree
My hap-pi-ness two a-lone can share Now that I have lost you, life is hard to bear

Now that we have part-ed what am I to do, But make this plea to you:
You and I have quar-rel'd I'm a fool, it's true, Why can't we start a - new:

Now that we have part-ed what am I to do, But make this plea to you:
You and I have quar-rel'd I'm a fool, it's true, Why can't we start a - new:

Chorus

Have you ev-er been lone-ly? Have you ev-er been blue? Have you ev-er loved

some - one Just as I love you? Can't you see I'm sor - ry For each mistake I've

made? Can't you see I've changed, dear, Can't you see I've paid? Be a lit - tle for -

giv - ing Take me back in your heart, How can I go on liv - ing, Now that were a -

part If you knew what I've been thru You would know why I ask you, Have you ev - er been

lone - ly? Have you ev - er been blue? Have you ev - er been blue?

Chord diagrams: Bb7, Eb, Bb7 Eb7 Ab, Eb, Bb7, Bb7, Bbdim Bb7 Eb, Ab, Eb, Bb7, G7, G7-5, C7, Fm, Abm, Eb, Ab, Abm, Eb, Bb7, Eb, Ebdim, Bb7, Eb, Eb, Ab, Abm, Eb.

Recorded by DONNA FARGO
LITTLE GIRL GONE

Words and Music by
 DONNA FARGO

Moderate

C7 F

It just took a lit - tle while for me to



mf

C G7


get my head to - geth-er; grow-ing up's the hard-est thing I've ev - er

C C C7

done. Here I am like a stran-ger in the
 mem-ber feel - ing guil - ty 'cause I
 dreams that I trust - ed and all the



house I grew up in, and learned right from wrong-in' if I
 could-n't wait to leave here; tho' I loved 'em ev - 'ry way that I knew
 play - things have rust - ed; But here I am a wom - an - some







did. But the sun nev - er shined — e - nough on
 how. So I packed up all my yes - ter - days and
 how; and all those grow-ing pains of yes - ter - day are gon-na



dad-dies grow-ing old - er; and moth-ers nev-er died in, but she
 head-ed for to - mor-row, and it's al - most to - mor - row
 get me thru to - mor-row, 'cause it's al - most to - mor - row



did. now, (2) And I re - and dad - dy's lit - tle girl is
 home. But where's the lit - tle girl gone?
 She bun - dled up her dir - ty jeans and teen - ie bop - per
 lit - tle rag doll named Char - lie Brown and an ole suit - case full of
 mag - a - zines, in search of what her life was all a - bout.
 hand - me - downs, and a lone - li - ness she

Chord diagrams: C, F, G7, C7.

2. D. S. 8

With a knew so much a - bout. And now the

4. knew so much a - bout. Oh, but

I can still re - mem - ber when I used to gaze out this

win - dow won - d'ring who I was and what I would be - come, and

D. C. al fade

Recorded by TAMMY WYNETTE

RUN, WOMAN, RUN

Words and Music by
ANN BOOTH, DUKE GOFF
and DAN HOFFMAN

Slowly

mf

mp

To-day's the day you're tell-ing him stand that he's got hard to set you a young girl, so un-der - stand it's so hard to find a

free man And that be - in' one man's wom - an brings you Who comes home ev - 'ry night to on - ly

down. you. But be fore you throw a - You may not find true love a -

way gain, what you think you don't want to- day, Don't give it up for the
so go home while you still can, And find a way to work it

new life out that you've found. Run, wom-an, run! Go
with your man.

back to him and fix things up the ver-y best you can. Tell him you missed him while

you were gone. Run, wom-an, run back to your man! You're a

man! Run, wom-an, run back to your man.

Recorded by THE EVERLY BROTHERS

BIRD DOG

Words and Music by
BOUDLEAUX BRYANT

INTRO

The Intro consists of two staves of music. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of chords and melodic lines. The lower staff is in bass clef, providing a harmonic foundation. The dynamic marking *mp* (mezzo-piano) is indicated.

VERSE

The first line of the verse is marked with a G major chord diagram (G, B, D, F#) and a guitar-specific notation (x999). The melody is in the upper staff, and the piano accompaniment is in the lower staff. The dynamic marking *mf* (mezzo-forte) is present. The lyrics are: "John-ny is a jok - er Spoken (He's a bird) Sung A ver - y fun - ny jok - er".

The second line of the verse features G7, C, and C7 chord diagrams. The melody continues in the upper staff, with piano accompaniment in the lower staff. The lyrics are: "(He's a bird) But when he jokes my hon - ey (He's a dog) His".

The third line of the verse includes G and D7 chord diagrams. The melody is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "jok - in' ain't so fun - ny (What a dog) John - ny is the jok - er that's a -".

C7 G D7 G7

try - in' to steal my ba - by (He's a bird dog)

CHORUS C7 G

Hey, Bird Dog, get a - way from my quail. — Hey, Bird Dog, you're on —

D7 C7

— the wrong trail. Bird Dog, you'd bet - ter leave my lov - ey dove a - lone. —

G G7 C7

Hey, Bird Dog, get a -

way from my chick — Hey, Bird Dog, you'd bet - ter get a - way quick. —

Bird Dog, you'd bet-ter find a chick-en lit - tle of your own. —

own. —

2. Johnny sings a love song (*Like a bird*)
 He sings the sweetest love song (*You ever heard*)
 But when he sings to my gal (*What a howl*)
 To me he's just a wolf dog (*On the prowl*)
 Johnny wants to fly away and puppy love my baby
 (*He's a bird dog*)
3. Johnny kissed the teacher (*He's a bird*)
 He tiptoed up to reach her (*He's a bird*)
 Well, he's the teacher's pet now (*He's a dog*)
 What he wants he can get now (*What a dog*)
 He even made the teacher let him sit next to my baby.
 (*He's a bird dog*)

Recorded by TANYA TUCKER

WHAT'S YOUR MAMA'S NAME, CHILD

Words and Music by
DALLAS FRAZIER and EARL MONTGOMERY




Ad lib.

What's your ma - ma's name, child? What's your ma - ma's name?


Moderately Fast




1. Thir - ty some odd years a - go, — a young man came to Mem-phis, —
2. Twen - ty some odd years a - go, — a drunk - ard down in Mem-phis —
3. year and some odd days a - go, — an old man died in Mem-phis, —

ask - in' 'bout a rose that used to blos - som in his world.
lost a month of life and la - bor to the coun - ty jail.
Just an - oth - er way - ward soul the coun - ty had to claim.






Peo - ple nev - er took the time to mind the young man's ques - tions un -
 Just be - cause he asked a lit - tle green - eyed girl a ques - tion and
 (In-) side the old man's rag - ged coat they found a fad - ed let - ter; that



til one day they heard him ask — a lit - tle green - eyed girl:
 of - fered her a nick - el's worth — of can - dy if she'd tell:
 said you've got a daugh - ter and — her eyes are Wil - son green.






Chorus: What's your ma - ma's name, child? What's your ma - ma's



name? Does she ev - er talk a - bout a place called New Or - leans?

Has she ev - er men - tioned a man named Bu - ford Wil - son?

What's your ma - ma's name, child? What's your ma - ma's name?

name? What's your ma - ma's name, child? What's your ma - ma's name?

Ritard

Recorded by *GEORGE JONES***THE DOOR***Words and Music by*
NORRIS WILSON and BILLY SHERRILL

Moderate

I've heard the sound of my dear old ma-ma
times when they al-most drove me
cry-ing and the sound of the train that
cra-zy, but I did my best, I
took me off to war, and the
took it like a man. But
aw-ful sound of a thou-sand bombs ex-plo-ding,
who would think in my lone-ly room I'd hear it:
and I won-dered if I could take it an-y

more. There were the one sound in the

Am7 D7 2. D

world— my heart can't stand. To hear that

G

(door slam) sound and you know it's real - ly o - ver.... Through

F C

tear - stained eyes I watched her walk a - way.

G D7 A7

And of earth - quakes, storms and guns and wars, — Lord

D G Gmaj7 G7

noth - ing _____ has ev - er hurt _____ me more _____ than that

lone - ly sound: _____ the clos - ing of THE DOOR.

And of earth - quakes, storms and guns and wars, _____ Lord,

noth - ing _____ has ev - er hurt _____ me more _____ than that

lone - ly sound: _____ the clos - ing of _____ THE DOOR.
rit. -----

Guitar Chord Diagrams:

- C (first system)
- C#07 (first system)
- G/D (second system)
- D (second system)
- G (third system)
- Eb7 (third system)
- Ab 4fr. (third system)
- Abmaj7 (third system)
- Ab7 (third system)
- Db (fourth system)
- D07 (fourth system)
- Ab/Eb 4fr. (fifth system)
- Eb (fifth system)
- Db (fifth system)
- Cm (fifth system)
- Bbm 3fr. (fifth system)
- Ab 4fr. (fifth system)

Musical Notations:

- Triplet (3) in the first system.
- Triplet (3) in the fourth system.
- Ritardando (rit.) in the fifth system.

Recorded by BOB EBERLE

Recorded by BOB EBERLE

ALONG THE SANTA FE TRAIL

Words by
AL DUBIN and EDWINA COOLIDGE

Music by
WILL GROSZ

Smoothly

(Sweetly) E♭ B♭aug E♭ F9
 An - gels — come to paint the des-ert night - ly — When the moon is beam-ing
p-f
 bright - ly — A-LONG THE SAN-TA FE TRAIL.
A♭6 A♭m6 A♭6 E♭ B♭aug

Star - dust scat-tered all a - long the high - way

Chords: Eb, Bb aug, Eb, Bb aug, F9

On a rain-bow col-ored sky - way A - LONG THE SAN-TA FE

Chords: Ab6, Abm6, Ab6

TRAIL. Be - side you I'm rid - ing

Chords: Eb, Bbm7, Eb7, Ab

ev - 'ry hill and dale while shad - ows hide you

Chords: Abm6, Eb

just like a pret-ty pur-ple veil; There - by hangs a tale, I

F7 Abm6 B1aug

found you _____ and the moun-tains that sur - round you _____

Eb B1aug Eb B1aug F9

are the walls I built a - round you _____ A-LONG THE SAN-TA FE

Ab6 Abm6 Ab6

1. E1 Abmaj7 Bb9 2. E1

TRAIL. TRAIL.

Recorded by DONNA FARGO

YOU WERE ALWAYS THERE

Words and Music by
DONNA FARGO

Moderately Slow

Can't re -

Verse:

mem-ber my first mem-'ry of you, you were al-ways there; and
al-ways warmed a blank-et to wrap a-round my feet, when you

now I know I nev-er knew you well, but I was just a kid — and —
tucked me in - to bed to say my prayers; And I'll bet I nev - er thanked you a - mong

1. - 3.

you were al-ways there to pick me up ev-'ry time I fell. And you
all the o-ther things that I

2. - 4.

took for grant-ed 'cause you were al-ways there. Yes,
Yes,

Chorus:

you were al-ways there; so we nev-er took the time for
you were al-ways there; so we nev-er took the time for

you to tell me your dreams and me to tell you mine, and we
you to tell me your dreams and me to tell you mine, there were

nev - er took the time to talk of love and hap - pi - ness, and
so man-y things that could have been but now we'll nev - er share, 'cause

life and death and heart-ache and pain and lone - li - ness. (Why I don't)
kids don't know much, and

you were al-ways there. Now

you were al - ways there.
rit. - - - - -

Coda

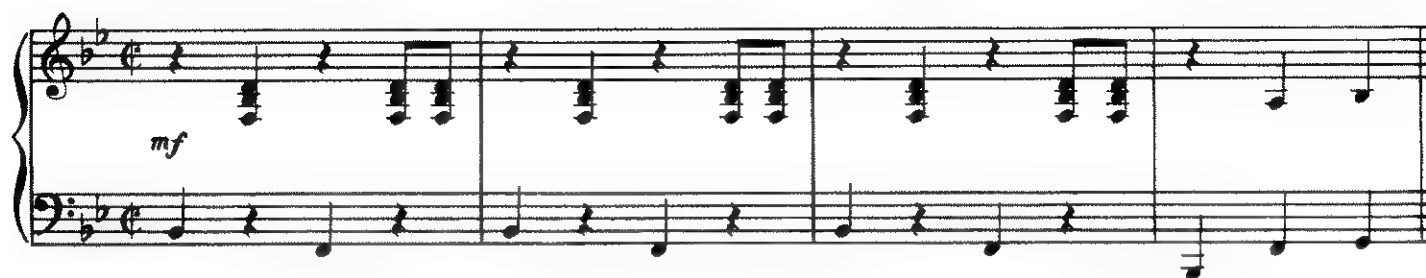
3. Why, I don't even know if you were happy or if you could have been;
Or if you could have one wish, what would it be;
Or what would you do differently if you could live again;
And were you glad that you gave life to me.

4. And I'd give anything to tell you I'm glad that you were born;
But you'll never hear the words I've learned to say;
Cause before I got to know you, you died of loneliness;
And they tell me I grew up and moved away.

Recorded by JOHNNY CASH
A BOY NAMED SUE

Words and Music by
 SHEL SILVERSTEIN

Moderately bright



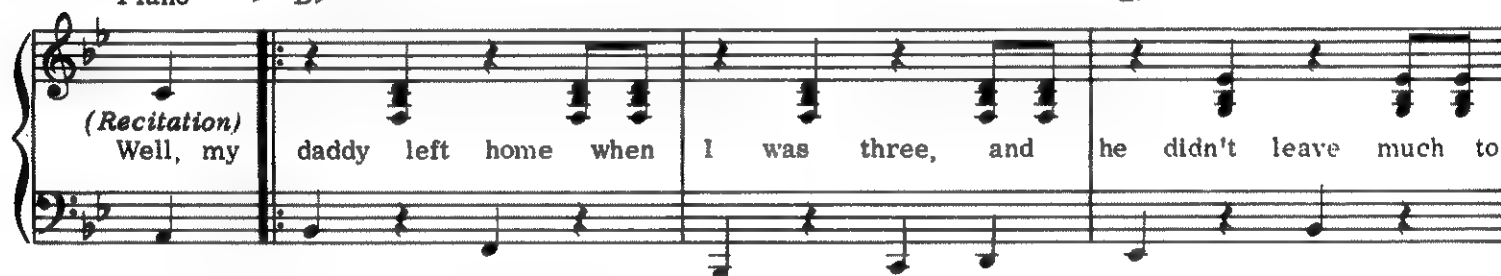
Verse I

Guitar → G
 (Capo up 3 frets)

Piano → Bb



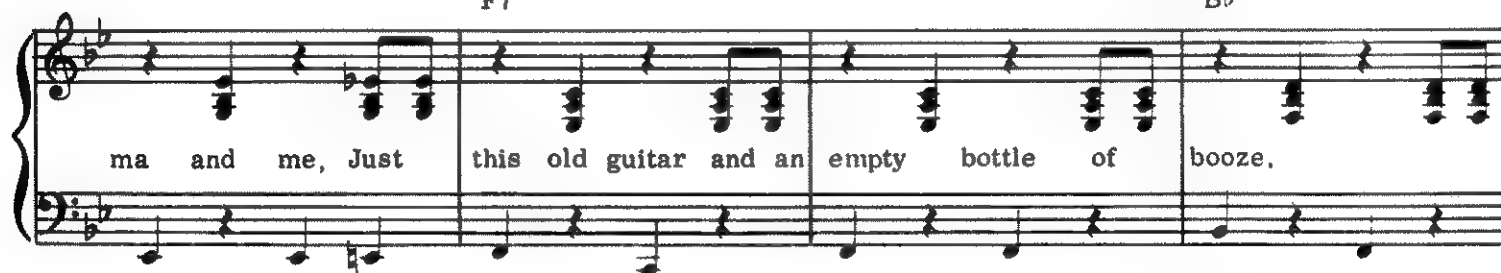
Eb



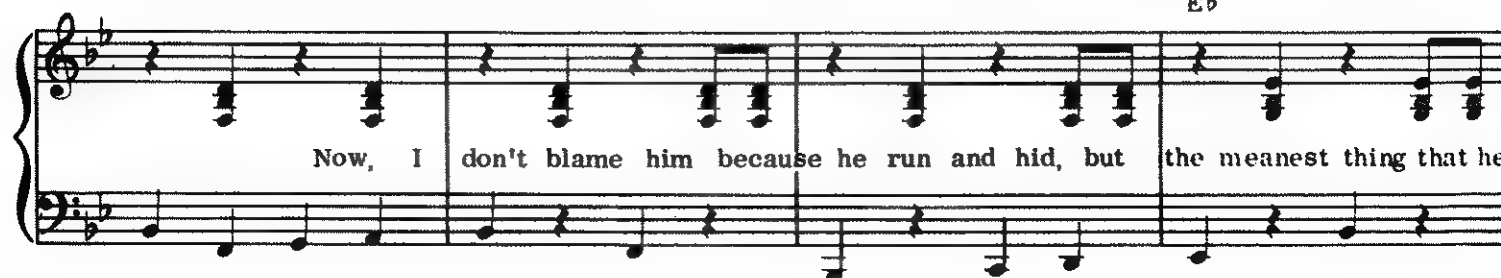
F7




Bb



Eb







ever did was be - fore he left, he went and named me Sue.

Verse II

2. Well, he must have thought it was quite a joke, And it




got lots of laughs from - a lots of folks, It seems I had to fight my whole life



through. Some gal would giggle and I'd get red, And

Chord diagrams: **C** (E♭) and **D7** (F7).

some guy would laugh and I'd bust his head; I tell you, life ain't easy for a boy named

Chord diagram: **G** (B♭).

For repeats *Last time*

Sue.

3. (Well,) I grew up quick and I grew up mean, My fist got hard and my wits got keen,
Roamed from town to town to hide my shame. But I made me a vow to the moon and stars:
I'd search the honky tonks and bars and kill that man that give me that awful name.
4. But it was Gatlinburg in mid-July and I had just hit town and my throat was dry,
I'd thought I'd stop and have myself a brew. At an old saloon on a street of mud
And at a table dealing stud sat the dirty, mangy dog that named me Sue.
5. Well, I knew that snake was my own sweet dad from a worn-out picture that my mother had,
And I knew that scar on his cheek and his evil eye. He was big and bent and gray and old,
And I looked at him and my blood ran cold, and I said 'My name is Sue. How do you do.
Now you're gonna die.' Yeah, that's what I told him.
6. Well, I hit him right between the eyes and he went down, but to my surprise he come up with a knife
And cut off a piece of my ear. But I busted a chair right across his teeth, And we crashed through
the wall and into the street, Kicking and a-gouging in the mud and the blood and the beer.
7. I tell you I've fought tougher men but I really can't remember when,
He kicked like a mule and he bit like a crocodile. I heard him laughin' and then I heard him cussin',
He went for his gun and I pulled mine first, He stood there looking at me and I saw him smile.
8. And he said, "Son, this world is rough and if a man's gonna make it, he's gotta be tough;
And I knew I wouldn't be there to help you along. So I give you that name and I said 'Goodbye;'
I knew you'd have to get tough or die. And it's that name that helped to make you strong."
9. "Yeah," he said, "Now you have just fought one helluva fight, and I know you hate me and you've
got the right to kill me now, and I wouldn't blame you if you do. But you ought to thank me
before I die for the gravel in your guts and the spit in your eye because I'm the — — —
that named you Sue."
Yeah, what could I do? What could I do?
10. I got all choked up and I threw down my gun. Called him a pa and he called me a son,
And I come away with a different point of view. And I think about him now and then,
Every time I tried, every time I win and if I ever have a son I think I am gonna name him
Bill or George — anything but Sue.

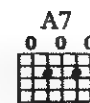
Recorded by JOHNNY PAYCHECK

TAKE THIS JOB AND SHOVE IT

Words and Music by
DAVID ALLEN COE

Medium Country beat (♩ = ♪)

Tacet



Take this job_ and shove it! I ain't work - in' here no more...

mf

My wom - an done left and took all the rea - sons

I was work-in' for_ You bet-ter not try to stand in my way, 'cause I'm

A7 0 0 0 E 0 0 0 A7 0 0 0

walk - in' out the door. Take this job and

E 0 0 0 B7 To Coda E 0 0 0 No chord

shove it! I ain't work - in' here no more. Well, that

N.C.

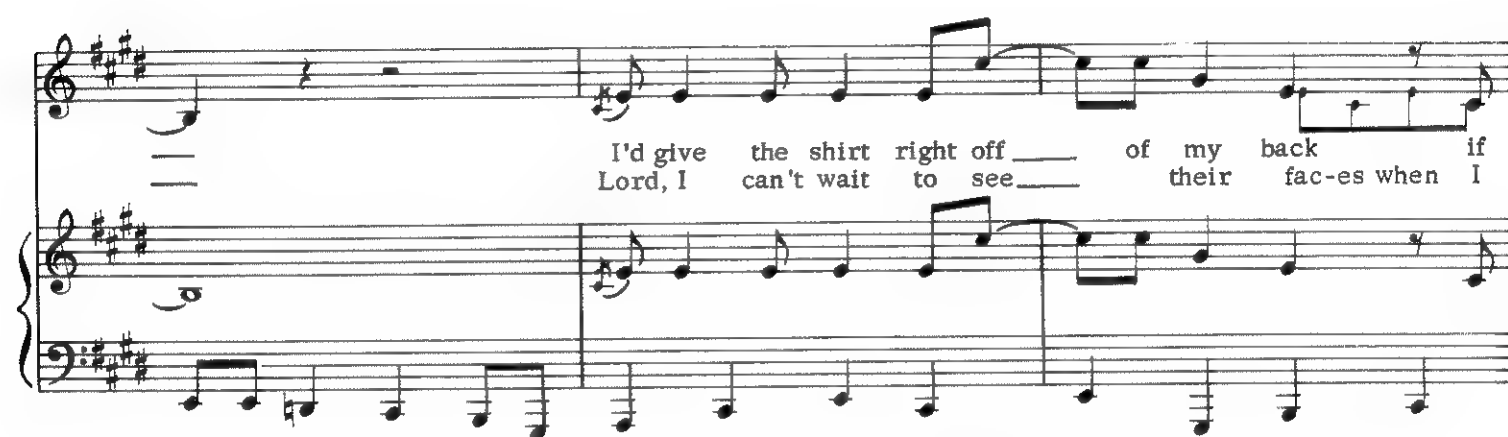
I've been work - in' in this fac-t'ry for nigh on fif-teen years._
fore - man, he's a reg-u-lar dog._ The line boss, he's a fool._

A 0 0 0

All this time I watched_ my wom-an drown-in' in a pool of tears._ And
Got a brand-new flat - top hair-cut. Lord, he thinks he's cool._



I've seen a lot of good folk die that had a lot of bills to pay.
One of these days I'm gon-na blow my top. That suck-er, he's gon - na pay.



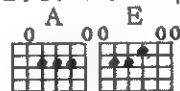
I'd give the shirt right off of my back if
Lord, I can't wait to see their fac-es when I

1.

2.

D. C. al Coda

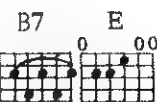
Coda




I had the guts to say: get the nerve to say: more.

B7

E



Tacet

N. C.



Take this job and shove it!

Recorded by TAMMY WYNETTE

THE WAYS TO LOVE A MAN

Words and Music by
TAMMY WYNETTE,
BILLY SHERRILL and GLENN SUTTON

Moderately

mp

There are so man - y ways to love a man,

and so man - y things to un - der -

stand. And if there ev - er comes a

time you de - cide to change your mind, I'll need a way to

The musical score is written for piano and voice. It begins with a piano introduction in D major, 4/4 time, marked 'Moderately' and 'mp'. The piano part features a steady eighth-note bass line and chords in the right hand. The vocal melody enters in the second measure. The lyrics are: 'There are so man - y ways to love a man, and so man - y things to un - der - stand. And if there ev - er comes a time you de - cide to change your mind, I'll need a way to'. The score includes guitar chord diagrams for D, G, A7, and F# above the corresponding measures. The piano accompaniment includes triplets in the final measure of the first system and the final measure of the third system.

hold you, and I can. 'Cause I'll know all THE

WAYS TO LOVE A MAN. But there's so man-y

ways to lose a man; so quick-ly he can

slip through your hands. One lit-tle thing goes

wrong, then all at once he's gone. I'd have no way to

Ab 4 fr. Eb Ab 4 fr. Eb

hold him, like I planned. It takes more than just one

Ab 4 fr. Eb Ab 4 fr.

way to love a man. With my hands, my heart, an - y -

Bb7 G7 Ab 4 fr.

thing I can find; my child, my home, my soul and my mind,

Eb Ab 4 fr. Eb

I'll know that I can hold him, yes I can; If I

Eb Ab 4 fr. Eb

know all THE WAYS TO LOVE A MAN.

Recorded by GLEN CAMPBELL

DREAMS OF THE EVERYDAY HOUSEWIFE

Words and Music by
CHRIS GANTRY

Bright Waltz Tempo

Piano introduction in 3/4 time, key of D major. The melody is played in the right hand with a waltz-like feel, and the left hand provides a simple harmonic accompaniment. The dynamic is marked *mf*.

VERSE

Gmaj7



First system of the verse. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "She looks in the mirror, and stares at the wrinkles that (The) photo-graph album she takes from the closet, and". The dynamic is marked *mp*.



Second system of the verse. The vocal melody continues in the right hand, and the piano accompaniment continues in the left hand. The lyrics are: "were - n't there yes - ter - day, and thinks of the slow - ly turns the first page; And care - ful - ly".



Third system of the verse. The vocal melody continues in the right hand, and the piano accompaniment continues in the left hand. The lyrics are: "young man that she al - most mar - ried; What would he think if he picks up the crum - bl - ing flow - er; The first one he gave her, now".

C B Gmaj7

saw her this way? _____ She holds up her a - pron in
with - ered with age; _____ She clos - es her eyes, and

C

lit - tle girl fash - ion, as some - thing comes in - to her mind; _____ Then
touch - es the house - dress that sud - den - ly dis - ap - pears; _____ And

D D7sus4 C

slow - ly starts danc - ing, re - mem - b'ring her girl - hood and that all of the
just for the mo - ment she's wear - ing the gown _____ that broke all their

B7 C D D7

boys she had wait - ing in line; _____ Ah;
minds _____ back so man - y years; _____

CHORUS

G Am7 G Am7 G

Such are the dreams of the ev - ery - day house - wife you see ev - ery -

Am7 G D

where, an - y - time of the day; _____ Like the ev - ery - day

C G C

house - wife who gave up the good life for me. _____

1. G Gmaj7 2. G C Gmaj9

2. The _____

Recorded by JODY MILLER

THE HOUSE OF THE RISING SUN

Words and Music by

A7 ALAN PRICE

Slow Beat tempo

1. There is a house in New Or-leans, They
call the Ris-ing Sun. And it's been the ruin of
ma-ny a poor boy, And God, I know I'm one.
2. My

Verses 2 & 3

Dm F G Bb Dm F A7
 moth - er was a tai-lor Sewed my new blue jeans My
 on - ly thing a gambler needs Is a suit - case and a trunk And the

Dm F G Bb Dm A7 Dm F
 fa - ther was a gam - blin' man Down in New Or - leans.
 on - ly time he'll be sat-is-fied Is when he's all a - drunk.

G Bb Dm A7
 1. Dm A7
 3. Now the

2. Dm A7 Verse 4 Dm F G Bb Dm F
 4. Oh! moth-er, tell your chil-dren Not to do what I have

A7 Dm F G Bb Dm A7
 done Spend your lives in sin and mis-er-y In the house of the Ris - ing



Sun.

Verses 5 & 6

5. Well I've got one foot on the plat-form The
 is a house in New Or - leans They

oth - er foot on the train I'm go - ing back - to
 call the Ris - ing Sun And it's been the ruin - of

New Or leans To wear that ball - and chain.
 ma - ny a poor boy, And God, I know I'm one.

5 7

6. Well, there

Recorded by THE EVERLY BROTHERS

WAKE UP LITTLE SUSIE

Words and Music by
BOUDLEAUX BRYANT and FELICE BRYANT

Moderately

The musical score is written for piano and voice. It begins with a piano introduction in G major, marked 'Moderately' and 'mf'. The piano part features a steady eighth-note accompaniment. The vocal melody enters in the second system. The lyrics are: 'Wake up, Lit-tle Su - sie, — wake up. Wake Up, Lit - tie Su - sie, — wake up. { We've both been sound a - sleep, — Wake Up, — The mov - ie was - n't so hot, — It did - Lit - tie Su - sie, and weep. The mov - ie's ov - er, it's four o' - clock — and n't have much of a plot. We fell a - sleep; our goose is cooked, — our'.

Chord symbols are provided above the piano part: C, Eb, F, Eb, C, C7, F, C7, F, C7, F, C7.

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we're in trou - ble deep; Wake Up, — Lit - tle Su - sie, — Wake Up, — Lit - tle Su - sie, —
 rep - u - ta - tion is shot;

Well, what are you gon - na tell your ma - ma? — What are you gon - na tell your pa? —

What are you gon - na tell our friends — when they say, "Ooh, la la." Wake Up, — Lit - tle

Su - sie, — Wake Up — Lit - tle Su - sie, — Well, we told your ma - ma that

To Coda

we'd be in by ten; Well, Su-sie, ba-by, looks like we goofed a -

C7 F

gain. Wake Up, Lit-tle Su-sie, Wake Up, Lit-tle Su-sie,

G F G

We've got - ta go home.

G7 C Eb F Eb C Eb F Eb

C D. S. al Coda

Coda C Eb F Eb C

Su-sie,